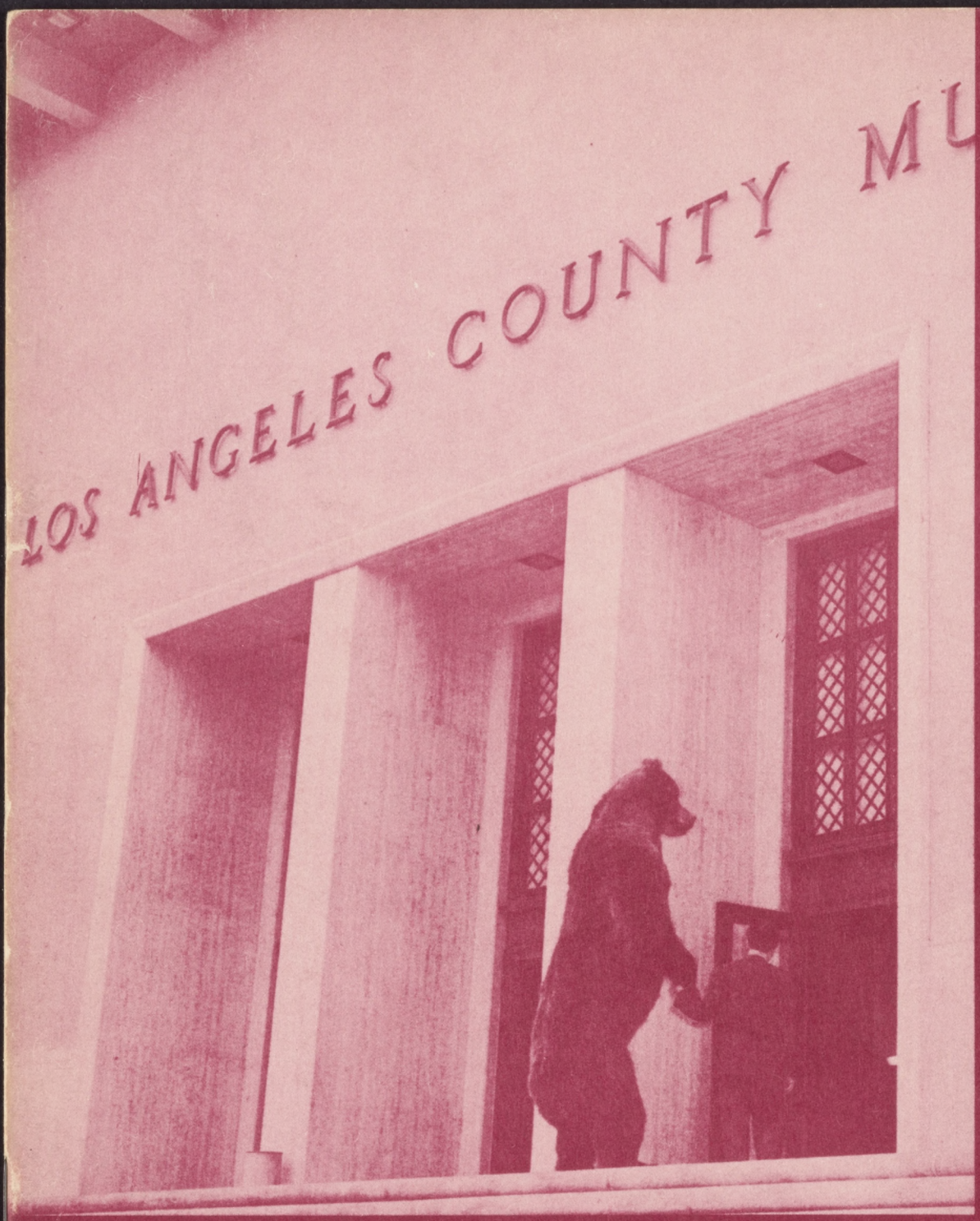

The World's Largest Kodiak Bear Makes His Debut at the Museum (Page 9)

Quarterly

LOS ANGELES
COUNTY MUSEUM
FALL 1953 VOL. 10 NO. 3

40th ANNIVERSARY ISSUE

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK **LOS ANGELES 7, CALIFORNIA**

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Cover photo: Mel Lincoln "leading" Kodiak bear into museum

Under construction, 1911

The Beginning of the Museum

The fortieth anniversary of the official opening of the Los Angeles Museum of History, Science and Art will be commemorated on November 6, 1953.

My dream of a museum for this city dates back to about 1900. As a member of the Cooper Ornithological Club, I became aware of the need for a repository for scientific specimens—and a place where they could be studied. Individual club members each were amassing separate collections which could be of only limited value — combined they could serve the entire community.

This dream, however, took several years to materialize. Eventually it became tied in with the dreams of others and resulted in the development of Exposition Park, with its three buildings, gardens and fountain.

Prior to the turn of the century, the greater part of the area of the present park—then used as a race track — was under title to the Sixth Agricultural District Association, State of California. It had, however, fallen into ill use. Mr. William M. Bowen, one of the city's most civic-minded citizens, set himself the task of cleaning up old "Agricultural Park" —as it was then called. The "cleaning up" involved considerable litigation to re-establish the state's claim of ownership, and it was my pleasure to be able to assist Mr. Bowen in a small way in this undertaking.

The case was settled to his satisfaction in the fall of 1908. Mr. Bowen came into my office smiling with considerable elation. We spread out a piece of wrapping paper on the desk, sketched in the park boundaries, and began laying plans for putting the land to good use as a cultural center. At last, here was the place for a museum! We selected the site for it—the site on which it now stands—and drew it in on the wrapping paper. Mr. Bowen was interested in having an exposition building, and we also included a site for an armory. At this time, the construction of the Owens River aqueduct was underway. Feeling that it would be fitting to commemorate this important achievement, a fountain

Howard Robertson, Director Frank S. Daggett, Supervisor R. W. Pridham, and Wm. M. Bowen at Rancho La Brea.

midway between the museum and armory buildings was included in the plan. The circular pool and fountain in the sunken garden are the result.

The plan completed, the next step was to provide funds. The race track was under state jurisdiction and it was thought that the state should also maintain the exposition building and the armory. We decided to approach the city and county of Los Angeles for funds for maintenance of the park grounds and the erection of the museum building. After considerable negotiation, this plan was put into effect. The city agreed to lease from the Sixth Agricultural District all of the land north of the race track except the sites of the proposed buildings, and to spend $10,000 a year, for ten years, in maintenance. The county agreed to appropriate money for the erection of the museum. A fifty year lease was arranged with the county for the ground to be occupied by the museum. This required a special act of the state legislature to permit so long a lease. The governor was not entirely in favor of the bill, but signed it on the agreement that the race track interests should not be disturbed.

My chief concern was, of course, the museum. Several local cultural organizations were actively interested also—the Historical Society of Southern California, the Southern California Academy of Sciences, the Southern Division of the Cooper Ornithological Club, and the Fine Arts League. A tripartite division of the museum into history, science and art was decided upon. As the county Board of Supervisors did not wish to be directly responsible for the operation of the museum, a contract was drawn up between the county and the the interested societies whereby the governing body of the museum should be composed of their members plus one member of the Board of Supervisors (the chairman) and one member to be elected at large. Mr. Bowen was chosen as member-at-large, and I represented the Cooper Club. The others composing the first Board were as follows: Dr. George D. Bovard and Mr. J. M. Guinn (Historical Society); Dr. Anstruther Davidson and Mr. W. A. Spalding (Academy of Sciences); Mrs. William H. Housh and Mr. T. E. Gibbon (Fine Arts) and Mr. C. F. Nellis of the Board of Supervisors. Throughout the years the Board of Supervisors has maintained its interest and support of the museum as several different chairmen have succeeded to the post on the museum's board.

The first organization meeting of the Board of Governors of the museum was held on March 19,

1910. Mr. Bowen was elected President and I was the Secretary. On July 11, 1910, the Board met at the site of the museum for the ground-breaking ceremony. Plans for the building proceeded rapidly under architects Hudson and Munsell, and on December 17, 1910, with construction already underway, the cornerstone was laid. At the same time the park was christened (with Owens River water) "Exposition Park."

In the fall of 1911, I was commissioned by the Board of Governors to find a suitable Director for the museum. A number of applicants were considered, including R. W. Shufeldt, well-known osteologist, and Harry S. Swarth, an ornithologist of repute. The qualifications of Frank S. Daggett, however, appeared most fitting, and he was recommended to the Board for appointment. Daggett combined a wide knowledge of Natural History with experience as an educator and in business affairs. He brought with him to the museum large collections of birds and insects which were included in the exhibits here for many years.

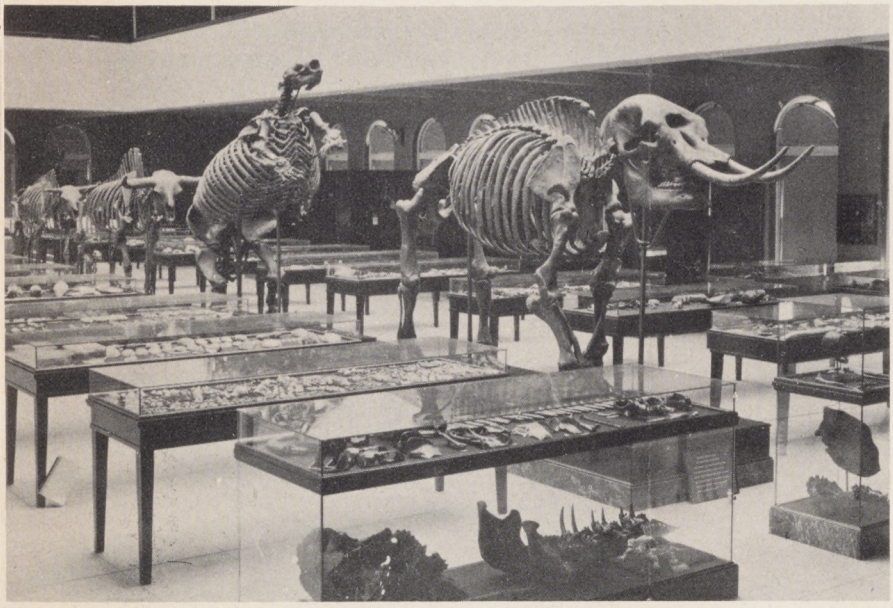
Shortly after Mr. Daggett took over as Director, he and I stood together in the rotunda of the museum. The museum then consisted only of the red brick building facing the sunken garden. Radiating from the rotunda were three wings: west for art, north for history, and south for science. Mezzanine balconies provided additional small exhibit areas and a basement afforded storage space. Standing together there in the rotunda, Mr. Daggett and I looked down the 100 foot gallery to the north, then we looked into the west wing, and into the south wing, all of similar size. Finally we looked at each other and I said, "Where in the world are we going to get enough specimens to fill all this space!"

The sponsoring organizations were instructed to obtain specimens for display. Mr. C. J. Prudhomme, of the Historical Society, knew all of the old Spanish families and brought in quantities of early California material from these sources. The Academy of Sciences had just excavated fossils from the tar pits of Rancho La Brea. These were prepared and mounted by Eugene Fischer at the old Los Angeles High School, then on Fort Moore hill. The Cooper Club supplied birds and mammals. By the first of January, 1912, many of these historical and scientific specimens were housed in the museum building, and a system of recording gifts and loans was set up. I have the honor of being credited with the first recorded gift, dated December 26, 1911—a nest and eggs of a goldfinch from the San Gabriel River area. A collecting trip to procure bird specimens in San Fernando Valley on March 24, 1912, was recorded as "Museum Expedition No. 1, collectors: Howard Robertson and Frank S. Daggett."

At the time of Mr. Daggett's appointment, the only other employees on the payroll were the pre-

Completed, 1913

Art wing, opening exhibit



Science wing, early exhibit

History wing, early exhibit

Many famous personages visited the Museum soon after the opening. Shown on the steps of the Museum with Director Daggett are President Theodore Roosevelt, Mr. and Mrs. Thomas A. Edison and President William Howard Taft.

paratorial help which had been at work on the scientific specimens at the high school, and a custodian. Before the official opening of the museum, in 1913, Mr. Harry Swarth was appointed Assistant Director, Everett C. Maxwell, Curator of Art, and a janitor was added to the staff.

During the year 1912, the interior of the museum was finished, furnishings and display cases were purchased, and the installation of exhibits begun. The total budget request for the museum for the fiscal year 1911 - 1912 was $20,000. Of this amount, $8,000 was spent for furnishings and maintenance of the building. The building itself—with 30,000 feet of floor space—cost $226,000 to erect.

On July 31, 1912, the Board of Governors met in the museum for the first time for a tour of inspection. Early in 1913 it was decided that the exhibits of history and science could soon be opened to the public, although the art gallery was not yet ready. On July 2, 1913, the Los Angeles papers carried a notice from Director Daggett urging the people of the city to visit their museum on the holiday, July 4. The formal opening of the entire museum, however, did not take place until November.

The grand opening on November 6, 1913, was arranged as a part of the celebration ceremonies following the completion of the Owens River aqueduct. At this time, also, the cornerstone of the armory was laid and the ground for the erection of the fountain commemorating the aqueduct was dedicated. Over 35,000 persons attended the park ceremonies according to the news reports. The Honorable John D. Fredericks, District Attorney, gave an address on the steps of the museum prior to the opening of the doors, and the Board of Governors played host at a reception inside the building.

On this eventful opening day, the pillared rotunda was hung with antique oriental rugs and adorned with potted palms. In the main art gallery, the paintings, 170 of them on loan from various sources, were hung two, or even three deep along the walls. Of these, thirty-five were of "Old Masters and Deceased Artists," including a Raphael self-portrait lent by Mrs. Ethel Conover. Among the contemporary paintings were canvases from Europe and eastern United States as well as those of western artists. One contemporary in particular spread consternation among the conservatives—Prendergast's "The Bathers." The newspapers commented that some thought it "a cubist picture," others decided it was "pure fad." May the conservatives of today—by whom "The Bathers" is now almost universally accepted — draw some small comfort from this historical perspective when confronted with the "fads" of today.

The north wing contained the library and ethnological exhibits of the Historical Society, and many objects of early Californiana. In the science wing, mounted skeletons of fossil ground sloth, bison, saber-tooth cat, wolf and mastodon from Rancho La Brea were surrounded by case exhibits of modern shells, birds, mammals and insects.

The people flocked in like a tidal wave. They were interested in everything and surged from one gallery to another. I am afraid I never got far from the science wing, however, where I was continually plied with questions about the La Brea fossils. When the last of the crowd had gone, and the strenuous day was over, I drew a breath of satisfaction that the museum was at last successfully launched. And riding homewards, I was already deep in plans for its future.

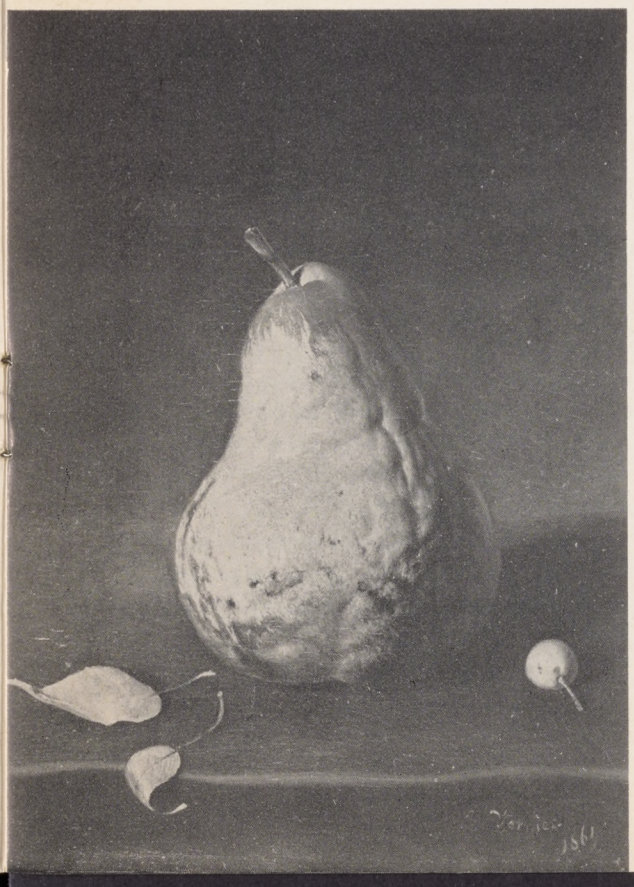
Howard Robertson
Board of Governors

The Great California Pear

No one quite knows when the adjective "biggest" or "greatest" became popularly accepted as synonymous with everything about Los Angeles. We, therefore, reproduce here an early painting which, by its title, indicates that the notion was not unheard of as early as 1864. Carefully lettered on the reverse side of the canvas is the very descriptive title, "The Great California Pear—weight 4 lbs.—variety, Duchesse d'Angouleme—grown by Charles Nova, Los Angelos, 1864." In the lower right hand corner of the canvas appears a decoratively arrayed signature and date "Vernier, 1864." (1)

A search of the available records of early Los Angeles failed to disclose any information about the pear, the grower or the artist, so we open the field to all members who are interested in research.

Surely, somewhere in the archives, this extraordinary piece of fruit which broke the size barrier must have stirred comment. It certainly impressed either the grower or the artist, because one of them saw fit to record the phenomenon on canvas.



The painting stems from the tradition of the 17th century Spanish still-life painters Valasquez and Zurbaran, who chose as subjects the world of the market, the farm, or the kitchen in their "bodegone" (studio piece) works. This interest in the objective still-life found its way into Mexico where, in 1786, we find the painter Antonio Perez de Aquilar continuing the tradition. In the nineteenth century the academic painters of Mexico rejected the "bodegones" which finally found refuge in the folk art.

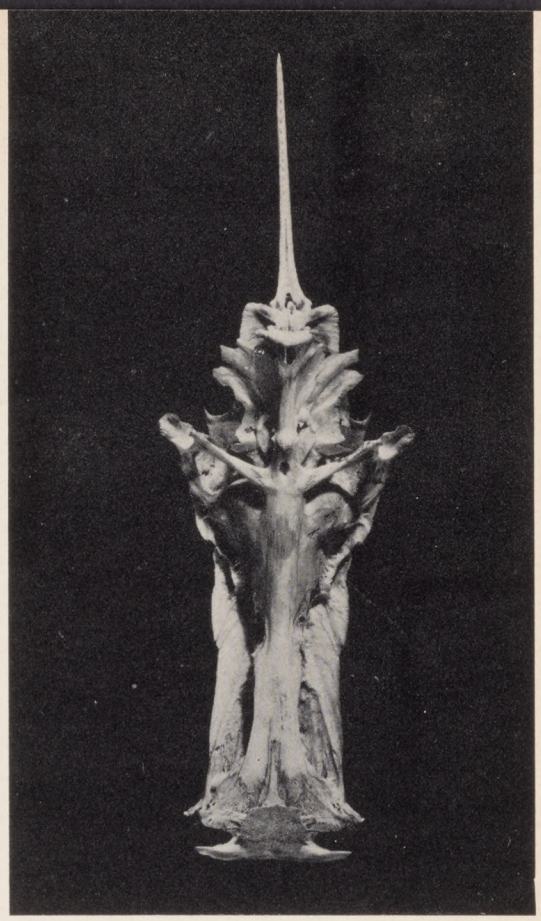
In studying the painting, one wonders if the artist Vernier was not one of the many portrait painters of the mid-century who found their portrait commission market dwindling in favor of the camera, and who then turned to still-life. The painting of the pear is handled with the same degree of concentration and skill as a portrait; the artist uses the Caravaggiesque "cellar-light" device to heighten the three-quarter view presentation of the object, allowing the leaves and the smaller fruit to stand in to provide a relative guide to its size.

The painstaking concentration on the objective, almost botanical rendering of the subject, gives the painting the feeling of its being a detail, isolated out of a larger painting. Our artist, French in name, Spanish by tradition, is yet very American in time. His interest in still-life painting paralleled in period that of the American painters, John F. Francis (1810-1885) and the large painting family of James, Raphaelle, Rembrandt, and Rubens Peale, plus their respective offspring, who carried still-life painting as a family specialty all through the 19th century.

James B. Byrnes
Curator, Modern Art

(1) Painting is a gift of Mrs. Fred H. Bixby to the Museum Associates L.2100.47-90.

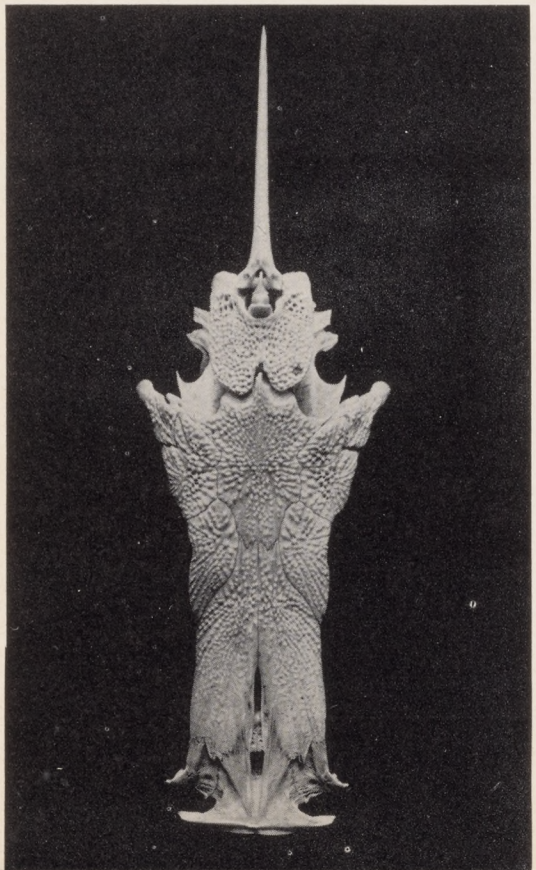
Religious Symbols in the Skull of a Catfish



Natives of the West Indies and the northeast coast of South America have long been familiar with the Gaff-topsail Catfish which is commonly known to them as the "Crucifix Fish." It is so called because of the fancied resemblance of its skull bones to objects associated with the crucifixion of Christ. Consequently, the skull of this tropical marine cat-fish is held in veneration in some localities and is often hung on the wall of native huts as a charm against disease.

The under side of the skull (right) outlines the figure of Christ on the cross, with a halo behind the head. The foot of the cross merges into the bones of the snout. The upper end of the perpendicular post of the crucifix is at a point where the backbone of the fish begins.

A dorsal or upper view of the skull (lower photo) outlines a hooded monk in a robe, with outstretched arms and miter on his head. The miter is the dorsal spine of the catfish. The spine is capable of movement by means of interlocking bony rings at its base, thus allowing for a swivel-like action when raised or lowered.



Sometimes the bony flat plate that represents the monk's head is considered symbolic of a soldier's shield and the miter to be a spear.

When the skull is shaken, a rattling sound comes from within. This is produced by two small otoliths or ear stones which lie loose inside. These are symbols representing the dice which the soldiers used when they cast lots for the garments of Christ.

A number of other species of marine catfishes closely related to the Gaff-topsail also possess the figure of the crucifix in their skulls. Some of these live in the Pacific Ocean along the northern coast of Australia. Here, however, they are not regarded with such religious significance as is found among the people of the Caribbean region.

Howard R. Hill
Curator, Marine Zoology

The Museum's Kodiak Bear Group

Museum Expedition Breaks Record When Man Meets Bear

Kodiak Bears are the largest of all the bears and a habitat group of these big fellows has long been a cherished hope of the Museum's group builders. A good start was made some years ago by obtaining a female and a pair of year-old cubs but completion of the group was delayed for two reasons: first, insufficient first-hand knowledge of the Kodiak's home country, a "must" in properly presenting a habitat group; and second, the lack of a male bear—not technically necessary to the accuracy of the group, but certainly of paramount interest as an example of the world's largest carnivore. Finally, in 1952, the necessity for further delay was removed through the generosity of Mr. Keith Spalding and the cooperation of the U. S. Fish and Wildlife Service.

Under their combined aegis, an expedition composed of Herman T. Beck, taxidermist, J. Robert Sewell, background artist, and Melville N. Lincoln, senior curator in charge of the Museum's habitat groups, traveled from Los Angeles to Kodiak, arriving on May 20. There Roy R. Lindsley, field

Roy R. Lindsley, U. S. Fish and Wildlife Service, who joined the expedition at Kodiak.

Karluk Lake, Kodiak Island, showing the only unfrozen spot for Museum party landing.

biologist of the Fish and Wildlife Service, joined the party and the four men were flown to Karluk Lake, in the southwestern corner of Kodiak Island.

Because of the difficult topography of the Karluk area, hunters usually operate from small boats powered by outboard motors, and the Museum party began its search in the customary manner. The season was early and bears were still high on the mountains; so it was not until the evening of May 23, while cruising down the lake, that a bear was finally spotted—on a snow bank a thousand feet above the shore.

Beaching the boat, the four began the stalk up the mountain. Lindsley was to do the shooting so he, accompanied by Beck, also armed, led the way. The climb was steep and long, but eventually they found the bear, half-concealed in a dense thicket of alders. They could not see enough to determine whether the animal was a satisfactory specimen, or even whether it was a male, so they shouted, hoping the bear would respond by standing up for a better look. Bruin was not impressed; he continued to eat and to move forward in his chosen direction. Beck and Lindsley continued to shout until abruptly they realized that the bear had veered into direct alignment with them and that, at the moment of realization, he was a shade less than 30 yards away. Just as abruptly, concern over the animal's value as a specimen vanished into the thin Alaskan air and left only the instinct for self-preservation. Retreat was impossible, so Lindsley, who had spent 20 years in Alaska without ever taking a shot at a bear, raised his 30.06 and fired. The target was a poor one—alders, fading light, and the weaving, head-on attitude of the oncoming bear—for the collector's ideal shot, which must not damage the skull. But the bear dropped instantly, with a broken neck.

Months later, the expedition over and the big fellow nearly ready for exhibition, the Boone & Crockett Club's committee on Records for North American Big Game measured the skull. The result? Los Angeles Museum's Kodiak is the present world's largest bear!

Melville N. Lincoln
Senior Curator, Habitat Groups

Bear hunters, Lincoln, Beck and Sewell

The demise of a record Kodiak

RECORDS OF NORTH AMERICAN BIG GAME COMMITTEE

SAMUEL B. WEBB, CHAIRMAN
99 JOHN ST., N. Y.
MILFORD BAKER
285 MADISON AVE., N. Y.
FREDERICK K. BARBOUR
275 PARK AVE., N. Y.
ALFRED ELY
41 BROAD ST., N. Y.
ALFRED C. GILBERT
NEW HAVEN, CONN.

BOONE AND CROCKETT CLUB BIG GAME COMPETITION

ADDRESS CORRESPONDENCE TO:
MRS. GRANCEL FITZ, SECRETARY
9 TUDOR CITY PLACE
NEW YORK 17, NEW YORK

BOONE AND CROCKETT CLUB

March 17, 1953

Mr. Melville N. Lincoln
Los Angeles County Museum
Exposition Park
Los Angeles 7, Calif.

Dear Mr. Lincoln:

Congratulations on your new world record. The bear skull arrived in perfect shape and was measured repeatedly both by Mr. Webb and by me. Two copies of the official chart are enclosed herewith. While it seems to have lost a sixteenth each way since the original measurements were taken, it still surpasses the former record by the very comfortable margin of 4/16, as I measured the Wagner specimen in Berkeley recently and found it necessary to revise the score to 30 8/16. We are now returning the skull in the original packing.

Yours sincerely,
Grancel Fitz

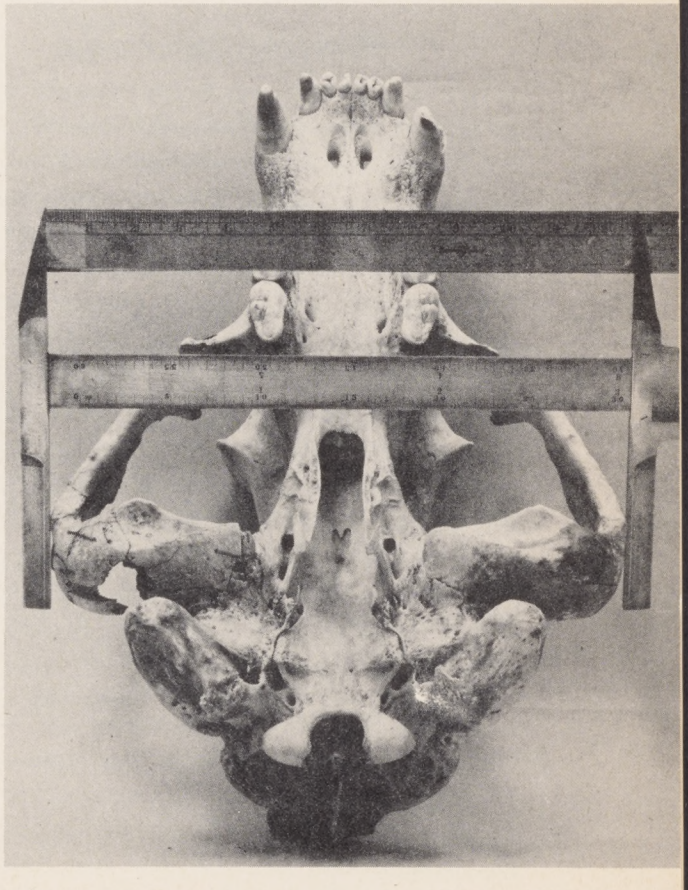
GF:H

Record of a record

Lincoln and Beck grooming the Kodiak for his Museum appearance.

Photo courtesy Los Angeles Times

Evidence to support the record



Teachers' Workshops in the Museum

Over the years, the Museum and the Museum staff have presented or have taken part in many Teachers' Institutes for the City and County of Los Angeles. In the summer of 1950, the Division of Education offered two "In-Service Training Classes" for members of the city school system. These classes, developed jointly by the Division of Education and the supervisors of the Art and the Elementary Sections of the schools, were planned for teachers who wished to work in the Museum with material which would amplify their own classroom teaching. So satisfying a result occurred from the experience that the joint effort has been continued ever since, and on an increasing scale.

First Workshop — Early America

First of the classes was built around the material in the gallery of American Colonial and Federal Art. Directly after the close of school, in the middle of June, a group of nineteen elementary teachers came in for a week's work in the American and other related halls. They were armed with a mimeographed "Gallery Guide" prepared ahead of time, a topic schedule, a library list of related books, and a folding stool. From 9 A.M. to 12:15, except for 15 minutes in the cafeteria for a coffee break, they were herded from alcove to display case, from gallery to library to projection room. Those who survived the morning, and felt like it, frequently worked independently in the library or galleries in the afternoon. At the end of the week, they knew what the Museum contained of Americana in the display galleries, in the Library, in the Costume Dock. They had looked into a couple of storerooms. The Curator of Decorative Arts, Mr. Gregor Norman-Wilcox, talked to them of the significance of the galleries, and told some entertaining stories of the craftsmen represented there. Several excellent films from the city's Audio-Visual Departemnt brought the colonial period alive in costume, background, and customs. They visited the Indian galleries to see contemporary primitive art. (They also heard Mr. Henry Wylde explain how such a gallery was developed by the combined efforts of the Musum staff.) In the Lending Service, they learned what was available from that period for them to use in their own classrooms. Many brought in some of their personal treasures from their homes.

By the time the class ended on Friday noon, the nineteen teachers were Museum habitues, ready to take their children through the galleries or to follow an individual interest from its beginning in a gallery to appropriate research in the Library or a storeroom. If they didn't know the answer to a question, at least they knew the possibilities of finding a useful answer from among all the Museum resources of material and personnel. They felt that the Museum, from that time on, was really theirs, to use and enjoy.

The title of this class, "The Handcraftsman and the Home in Early America," implied the linking of the Museum objects with life in the Colonial home, and it also allowed a link with contemporary living. In each instance, the teachers, through discussion and argument, brought the present day into their consideration of the past. The Museum was interpreted, not as a storehouse of dead objects, but as an indication of the continuity of human needs and the basic similarity of man's methods of fulfilling them. This point of view has been maintained in all the succeeding workshops.

On Understanding Art

The second workshop, with the inclusive title, "Art, a Key to World Understanding," was similar to the first in its physical organization. Since it was planned for high school teachers in Art, Eng-

Mr. William Rohkam, Jr., guest lecturer for the Arms and Armor Workshop

lish, and the Social Studies fields, it included some acquaintance with all the galleries in the Museum, if only a brief visit. It was in this workshop that the practice of introducing curators and preparators from the different divisions of the Museum developed. To hear the men and women responsible for a gallery talk about the planning and the execution in that particular gallery, as the group of teachers sat around looking at the various things they mentioned, proved to be so popular an approach to the Museum's contribution to the community that it has been followed in each group since then, whenever possible. The administrators, too, gave some time to the workshop members, welcoming them to the Museum, and explaining something of the problems of management of a cultural institution run under civil service and with county funds.

The meetings were held for two hours each day for a period of two weeks. The first week's topics were chronological in nature; for the second week, the class sought examples of many points of view in a range of galleries. The subjects for the discussions were:

Continuity of Art
Bases of the Western Tradition
Eastern Traditions
The Story and the Form (mainly Baroque art)
What Makes "Style?"
"Ism's" in Art
Traditional and Personal Standards
Recapitulation: You and Art

The purpose of the class, as it was stated in the tentative program, was to provide "a broader, more flexible, more useful, more certain response to art expressions from any age and place." With this aim, the title of the course was no longer extravagant. Each individual, according to his status at the moment, had opportunity to plan for himself lines of development capable of indefinite expansion. The Museum became his source of stimulus, the class an example of a technique for personal growth, and the experience itself a step forward in his own clarity of thought and understanding.

The Museum as a Community Resource

The third type of workshop has emerged in the last two years. Sponsored by the Audio-Visual

A teacher interprets for her class

Department of the Los Angeles City Schools, it provides a general view of the Museum, with all of its departments receiving an equal stress. Emphasis is upon the value of the Museum as a community resource, to individuals and to teachers. The functioning of the Museum, the varying interests and responsibilities of its staff, and the purposes of the displays in the education of the public, become the material for class discussion. The Museum staff has contributed generously to make the Museum "come alive." In the last workshop, which met presumably for one week in June of this summer, and then petitioned for a second week to permit further study, twenty-four curators, preparators, and administrators took part. They ranged all the way from the Director, Mr. Jean Delacour, who welcomed the class to the Museum, to the photographers, who showed how their basement workshop was set up to do quick photos of paintings on their way in or out of the building. Miss Frieda K. Fall, in five minutes or so, hinted at the complexity of her many responsibilities as Registrar. Mr. Kenneth Stager, of Science, and Mr. Robert Wade, of Exhibitions, spent an hour explaining the various points of view which were merged in the final development of the Hall of Evolving Life. Here the teachers were greatly interested in the physical solutions worked out to express intellectual con-

cepts. In return, Mr. Stager and Mr. Wade received several valuable suggestions for the kind of labels and for the levels of interpretation which would serve in the public schools. Certainly, after such a wide introduction, the members of this workshop will understand the nature of the Museum program as never before.

Arms and Armor Exhibition

The largest of the workshops which have already occurred, thirteen in all, was held this past spring, concurrently with the Arms and Armor Exhibition. The program was an interpretation of the culture from which the armor came. Eight topics considered such different aspects as the craftsmanship in the armor itself, the historic background of the period, the literary and artistic expression, the guilds, the great individuals, and so on. Two or three of the speakers on the Sunday program also talked to the workshop, which met on Thursday afternoons for eight sessions. Charts, films, diagrams, translations from old source materials, and library reference work enriched the visual opportunity created by holding the workshop in the three rooms where the arms and armor were on display.

There were sixty people in this class, too many for easy handling in the galleries. Even so, half as many more were turned away for lack of space. Among the teachers were kindergarten and college instructors. Every grade from elementary through high school was represented. Twenty-one elementary schools, six junior and seven senior high schools, and one college had contact with the Museum from their faculty participation. As has been the case with every group since the beginning, many left their names on a waiting list in the hope of having another class in the Museum.

Implications of the Workshop Program

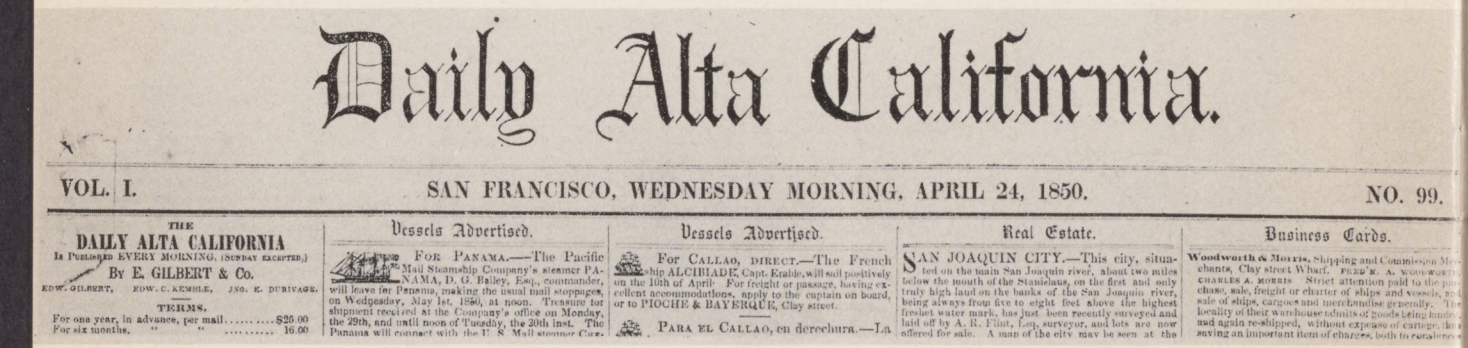
Probably, from the Museum's standpoint, the greatest value of these workshops is their creation of an interested and sympathetic corps of teachers who will continue their own participation in the Museum activities, and either bring or send their students to share in the benefits to be found here. In the light of this consideration, it is well to analyze the attendance so far. Four hundred twelve teachers have visited the Museum for at least sixteen hours of directed study by members of the Museum staff. They represent all grades from the lowest up: elementary schools, 87; junior high schools, 29; senior high schools, 24; and junior colleges, 4; or a total of 144.

The supervisors in the city schools have already indicated their desire to continue the training classes at whatever rate the Museum can support. Before committing itself to a specific program, the Division of Education thinks it wise to consider some suggestions made by Museum participants, by workshop members, and by school administrators. First in importance, perhaps, is to incorporate the county schools into the general plan. Second is to arrange a means by which the people who have had this experience be retained as a unified group with enough organization to keep them actively in touch with the Museum. Quite a number have joined the Museum Association. Possibly special programs once or twice a year, with the same kind of contribution by museum curators or specialists that they enjoyed in the workshop, will be sufficient.

From the second comes the third suggestion, an idea which holds great possibilities for good public relations and the enlargement of the present scope of the Museum's educational activities. It is remote, but promising. It is that eventually the Museum and the schools work out a way by which especially well-prepared workshop members may be assigned to the Museum for definite intervals, to do research or liaison work. With their knowledge of public school needs and Museum possibilities, they may be able to create a new approach to community interplay between the school and the home, on the one hand, and the Museum with its endless resources, on the other.

Frances Roberts Nugent
Art Instructor and Lecturer

MASTHEADS OF YESTERYEAR



Daily Alta California.

VOL. I. SAN FRANCISCO, WEDNESDAY MORNING, APRIL 24, 1850. NO. 99.

THE
DAILY ALTA CALIFORNIA
Is Published EVERY MORNING, (SUNDAY EXCEPTED,)
By E. GILBERT & Co.
EDW. GILBERT, EDW. C. KEMBLE, JNO. E. DURIVAGE.

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Vessels Advertised.

FOR PANAMA.—The Pacific Mail Steamship Company's steamer PANAMA, D. G. Bailey, Esq., commander, will leave for Panama, making the usual mail stoppages, on Wednesday, May 1st, 1850, at noon. Treasure for shipment received at the Company's office on Monday, the 29th, and until noon of Tuesday, the 30th inst. The Panama will connect with the U. S. Mail steamer Cara-

Vessels Advertised.

For CALLAO, DIRECT.—The French ship ALCIBIADE, Capt. Erable, will sail positively on the 10th of April. For freight or passage, having excellent accommodations, apply to the captain on board, or to PIOCHE & BAYERQUE, Clay street.

PARA EL CALLAO, en derechura.—La

Real Estate.

SAN JOAQUIN CITY.—This city, situated on the main San Joaquin river, about two miles below the mouth of the Stanislaus, on the first and only truly high land on the banks of the San Joaquin river, being always from five to eight feet above the highest freshet water mark, has just been recently surveyed and laid off by A. R. Flint, Esq., surveyor, and lots are now offered for sale. A map of the city may be seen at the

Business Cards.

Woodworth & Morris, Shipping and Commission Merchants, Clay street Wharf. FRED'K. A. WOODWORTH. CHARLES A. MORRIS. Strict attention paid to the purchase, sale, freight or charter of ships and vessels, and sale of ships, cargoes and merchandise generally. The locality of their warehouse admits of goods being landed and again re-shipped, without expense of cartage, thus saving an important item of charges, both to consignee

There is an old adage that "there is nothing as worthless as yesterday's newspaper." The statement may hold true for the first twenty-four hours; but as years roll by, a newspaper increases in value—a fact that any librarian will confirm.

The mastheads illustrated here are from newspapers in the Museum Library. In the *Alta California* illustrated above, there is published the Act to Incorporate the City of San Francisco. Volumes could be written on the historical value of the newspapers in the Museum Library, and how momentous events were handled by contemporary journalists. But it seems more apropos in this article to show the charm of the homey items printed, and to show how these newspapers, picked at random, reflected the life of their era. On the second page of the *Alta California* there is an item of domestic discord, written with sarcasm and an obvious pun, facetious compared with similar items in today's newspapers: "Joseph Ruse made a serious attempt to abuse his wife, and concluded the performance with the presentation of a pistol at the lady. This was undoubtedly a *ruse,* which however, succeeded in consigning the valiant genius to the tender regards of our police."

The elaborate character of the masthead designs deserves notice. The *Alta California* retained a Gothic simplicity in contrast to others of a few years later. On the right, a somber contrast to other mastheads, is an "extra" of the Tombstone *Epitaph.* It carried a tragic story in keeping with the rough life of the wild West. The headlines tell most of the story; the text tells that the Coroner had sworn his jury before the corpse was returned to Tombstone; the jury reached a verdict the next day—"done by Indians." Justice moved swiftly in Tombstone.

The Museum Library boasts of the finest collection of southern California newspapers prior to 1900. Most of them came from the Historical Society of Southern California, one of the founding organizations of the Museum. They comprise the finest research material in the Library, and the most frequently used of any single collection.

The Library welcomes students, writers, and anyone else with a serious project or interest, to use any of its resources.

Dorothy E. Martin
Museum Librarian

DAILY EPITAPH.

EXTRA.

TOMBSTONE, A. T., SEPTEMBER 17, 1883.

MURDERED!

Sunday's Tragedy at Antelope Springs.

A Band of Crook's Pets Indulge Their Lust for Blood.

George E. Ward the Latest Victim of Apache Ferocity.

Statement of an Eye Witness of the Tragedy and Verdict of the Jury.

At 2 p. m. Sunday the city was thrown into a turmoil of excitement by the announcement that a band of hostile Apaches had jumped Antelope Springs, killing a man named George E. Ward, who was engaged in herding stock in that vicinity. A party of citizens, numbering about twelve and including Coroner Holland, hastily armed and repaired to the scene of the reported murder. The news of the tragedy was first brought to town by Amos Williams, a nephew of City Councilman J. M. Nash, who is employed on a ranch about two miles from Antelope springs and was with Ward at the time of the attack. The party of citizens on arriving at the springs found the body of Ward, which was conveyed to town, arriving here about 11 o'clock at night. Meanwhile a jury had been sworn by Coroner Holland, comprising the following gentlemen, all of whom visited and made a personal inspection of the grounds in the vicinity of the killing: C. M. Thorndyke, H. Spangenberg, Mike [illegible] Thomas Fu[illegible]

the time, and picked up his pistol, which was laying at the side of him where he laid it down, and jumped on my horse and run. I got up the hill over a little ridge, and I saw seven or eight Indians, all mounted. Two of them had saddles that I know of. I turned around and run up the hill a little further and threw off my canteen which hurt my leg. From there I went to the hay camp; nobody was there, so I went down into the field where they was cutting and told them the Indians was round and had killed the man I was with, so they cut their harness, and the man told me to drive his horse up to his camp. I drove it up to the camp and they were saddling their horses and getting their guns. My stirrup broke and so I asked the man for the loan of his knife and I fixed it and came on with the men to Antelope Springs. There were about six of them and they drove up and stationed around the house and around the hay pile. I gave each man a rifle, and one of the men said: "Hold my horse and I will go down and help bring him up." So he said: "Have you got a blanket in the house, Bub?" "Yes," I said. I gave him one and he told two men to stay upon the hill and give the lay, so I took their horses and went down with them. I said: "I guess we had better take off his belt." They asked me where his pistol was. I told them I got it; so they packed him up to the house and laid him on the floor. One of the men told me I had better go to town, and tell his brother, so I left with a man with a white horse and started to the hay camp from Antelope and got a drink and came to town.

Q. Where was Mr. Ward at the time he was shot? A. At the spring filling the trough. He was about forty feet from me. I was at the pump.

Q. When did you first see the Indians? A. After I left; after he shot, when I was on the horse. I saw nothing of them before; they were, I guess, 100 yards from me when I saw them, up behind the hay stack, and they were just leaving it. The hay stack is about 50 yards from where Ward was. The hay stack is nearer to where Ward stood than where I was. There were two shots fired by the Indians. The Indians were further up the hill from me when they fired; I was behind the house and they were behind the hay stack, at the spring about five minutes before I went down to the pump. He tried to drive the cattle off and then said, "I will give them some water, anyhow." He did not say anything about Indians before he shot or after; he simply said "Ame, look here." I did not see any Indians off of their horses; I only saw them on their horses when they were going away. The Indians took the little ridge in leaving the hay stack, and cut off on that little trail. The Indians had red handkerchiefs around their necks and some had big Sonora hats on; they went up the trail along side of the road; they were about 200 yards when last saw them. I did not hear them speak, I was in a pretty direct line. I did not have any arms. I took his pistol after he called me; he laid the pistol beside him. The pistol I had was not cocked when I took a hold of it. I did not see any herders around that morning; the man that loaded the pistol put six shots in the pistol, he filled it up. At the time he took it from me they were all empty, I took an empty shell, he had a lot more in the house and had some in his belt, his belt was about full. When I got the pistol he had one empty shell in it. The other chaimbers were entirely empty. I took that shell out when I got to the hay camp. I did not notice the pistol at all; I put it in my belt. I did not notice it until I got to the hay camp. I first noticed that the pistol was empty at the hay camp. I recognized a pinto and a sorrel horse that they were riding. I was out herding stock that morning, it was early in the morning about 5:30 before breakfast. I come home and got my breakfast, I had a sorrel horse the first part of the morning and a buckskin in the stable at the time of the shooting. I had the buckskin; I had him already saddled. I did not see where the second shot struck. I did not take much time. I herd the stock all day but I rounded them up and come in for breakfast. The killing occurred a good while after breakfast. We have breakfast about 7 o'clock. The shooting occurred obout 10 o'clock. I was the herder; he was going to stay around the house. I was out side the fence the time he was shot. I saddled up the horse about 20 minutes before the shooting occurred, may be 30 minutes. I got back to breakfast a little after 7, he was eating when I

With a locomotive occupying the center of this masthead, the text of this San Francisco paper of 1854 is filled with dreams of a transcontinental railroad. Fifteen years before its completion, the editor sounds pessimistic when he states: "The Pacific Railroad—that magnificent dream—for to this generation it can be nothing more—is still agitated." He seems to be forecasting our own times when he states: "In the struggle between maritime nations for the possession of the Pacific trade . . . California will reap a rich reward."

"Mr. Ed. Booth" had appeared on the San Francisco stage, and the reviewer forecast his "success beyond a doubt." Booth was twenty-one at this time. This paper was printed for passengers of the steamer *Wild West*.

THE ALHAMBRA
A JOURNAL DEVOTED TO THE INTERESTS OF San Gabriel Valley.
ALHAMBRA, RAMONA, SAN GABRIEL, SAVANNA, EL MONTE
Collier Eng

VOL. 7. ALHAMBRA, CALIFORNIA, AUGUST 4, 1894 NO. 23

Local Happenings.

Fine creamery butter at Draper's.

Miss Fleming has been spending the week with friends in Los Angeles.

Fred Drew has finished setting out a large tract of orange trees for R. P.

To increase your business, advertise.

Del Monte oats beat all others. Draper sells 'em.

Headquarters for fruit jars and jelly

Al. Selig was at the beach part of the month.

J. W. Bessonett spent Sunday at Santa Monica.

Melons and oranges typified Alhambra in the nineties, if one can judge Alhambra from the masthead of this issue. Local happenings occupied the first page, and local politics are discussed in the editorial. The ladies of the Baptist Church were planning an ice cream social and entertainment on Friday—an example of the type of news carried. The Los Angeles Times and the Herald advertised in "The Alhambra." The latter made no attempt to carry news handled by the metropolitan dailies.

VOL. III. AZUSA, CAL., DECEMBER 17, 1891. NO. 12.

KISSING AS AN ART.

"Fiz" Tells the Mormon Girls Some-

had told him that his paper wasn't fit to be read, while another had carefully promised to punch the ed-

GLENDORA LOCALS.

News Notes Picked Up by Our Special

en in stating that the work had been abandoned, as the parties interested have attended to every detail to es-

NEW REGISTRATION NECESSARY.

Attorney-General Hart's Opinion Why

The bucolic charm of southern California life in the nineties is reflected in this edition from Azuza. Gourds and grapes decorate its masthead. The "special correspondent" in Glendora noted that "Mrs. Wm. Lyons and little Blanche went to the city Saturday" (could he have meant Los Angeles?). Lucky Baldwin was planning "the most elegant barn for his horses there is to be found in southern California," to cost $40,000.

TWENTY PAGE EDITION.

Volume XXVI.] SAN FRANCISCO, SATURDAY, AUGUST 11, 1883. [Number 6

The Great Conclave.

Templars, but an opportunity for showing

THE CENSUS. Just complaint is being voiced

The Old Carmel Mission.

Industry, home life, scenery (Yosemite Falls) and argiculture are represented in this ornate masthead. Although it was published in San Francisco, its contents would interest only rural readers. It quotes the Los Angeles Herald that "it is unwise to plant more orange trees, as there are more planted now than will be needed in ten years"! Inserted in a column of recipes is a "receipt" for making fly-paper. But among the trivia there are items prophetic of progress that was to come: an article on food adulteration (early agitation for pure food and drug laws?) and a notice that a physician had discovered a microscopic parasite in the blood which he thought was the cause of yellow fever.

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